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SACRED DANCE GUILD NEWSLETTER

PRESIDENT: MRS. WARREN T. JOHNSON (MARY RHODES), BOX 177 PETERBOROUGH, N. H.
EDITOR: MRS. WALTER A. TAYLOR (MARGARET FISK), 7 FORT STREET, ATHENS, OHIO

SEND $2.00 ANNUAL DUES (PAYABLE EACH JANUARY) TO MEMBERSHIP CHAIRMAN, MRS. ORION SHERWOOD (LYNN) 5819 FIELDSTONE RD., NEW YORK 71, N. Y. THE DUES COVER THE SUBSCRIPTION TO THE THREE ISSUES OF THIS NEWSLETTER IN APRIL AND SEPTEMBER, 1964 AND IN JANUARY, 1965. YOUR $2.00 MUST BE PAID IN ORDER FOR YOU TO RECEIVE THE NEWSLETTER.

January 1965 issue

THE SACRED DANCE GUILD ANNUAL MEETING AND MID-WINTER WORKSHOP

Monday, February 22 and Tuesday, February 25, 1965

At Universalist Church of New York City - 4 W. 76th Street (at Central Park West)

Monday - February 22

9:00 Registration
9:30 Spiritual Preparation
9:45 Fellowship and Coffee
10:15 Technique Warm-up Session
10:45 Work Session: Mary Anthony
12:30 Lunch (Bring your own lunch. Soup available)
1:30 Work Session: Mary Anthony
2:30 Stations of Information
4:00 Dismissal

There will be no evening session

THIS IS
YOUR ONE
AND ONLY
ANNOUNCEMENT!

Tuesday - February 23

9:00 Registration
9:15 Annual Meeting
10:15 Spiritual Devotions
10:30 Warm-up Session
11:00 Work Session: Mary Anthony
12:30 Lunch
1:30 Work Session
2:30 Performance of Dance Choir Works
3:45 Closing Worship

REGISTRATION: Pre-registration is important. Our space is limited: consequently, registration must also be limited. On the day of the Workshop registrations will be accepted insofar as space permits.

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Detach and return this blank with your fee before Feb. 14 to:
Mrs. Kim Jefferson, 15 Scheerer Ave., Newark, N.J. 07112

Please reserve space for me at the S.D.G. Workshop:
NAME: _____ Students admitted at Member's rates

ADDRESS: _____ Enclosed: fee or deposit of $1.00

_____

Please check:	S.D.G. MEMBER	NON MEMBER
One day only: Mon.( ) or Tues. ( )	$4.00	$6.00
Two days: ( )	7.00	10.00

INFORMATION ON THE FEBRUARY ANNUAL MEETING AND MID-WINTER WORKSHOP

TRANSPORTATION: Universalist Church is easily reached by subway from Grand Central and Port Authority terminals as follows:

Grand Central: Cross-town shuttle to Times Square, change to IRT Broadway/7th Ave. uptown local. Off at 72nd St.; walk north to 76th St. and east toward Central Park.

Port Authority: Walk through tunnel to Times Square. Take IRT uptown, follow directions as above.

Parking for those who drive into the city is sometimes available on the street.

HOUSING: Make reservations ahead.
Men: YMCA at 63rd St. Women: YWCA at 53rd St. & Lexington

MEALS: Bring a lunch for each day. Hot soup will be available for 10¢.

CLOTHING: Most prefer leotards and tights, but any clothing which permits freedom of movement is acceptable.

LEADERSHIP: Mary Anthony has been interested and concerned with the work of the Sacred Dance Guild for many years. She is an honorary director of the Guild and in this capacity has encouraged the progress of the Guild. Her work is familiar to many of us through earlier workshop experiences. She is a prominent dancer and choreographer and highly respected teacher in New York City.

Many of our own members will contribute to the Workshop within the areas of their particular skills.

PROGRAM COMMITTEE: Jeanne Fuller, Program Chairman, 10 Hickory Lane, Darien, Conn.

Liz Jefferson Lynn Sherwood Pat Sonen Mary Jane Wolbers

PERFORMANCE OF DANCE WORKS: Any One interested in performing with a group or solo, notify Jeanne Fuller immediately.
There will be no evaluation session for this presentation.

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This is the back section of your registration blank.

I know that some of you do not like to mutilate your front sheet - so - if you will turn to the last page, you will see that there is another registration form available for your use. Or, if you feel no pain about mutilating your front sheet, use the extra registration blank for a non-member friend to use and go with you!

Don't fail to send in the NEWS RELEASE section to your local newspaper. Jeanne Fuller and her committee set this up for your convenience. That's the main part of the last page. This NEWS RELEASE could be sent to your church office or state office for your denomination. It helps other church people to know that there is national guild.

SACRED DANCE GUILD MEMBERSHIP SUPPLEMENT LIST:

Editor's Note:

I would suggest that you extricate this sheet and place it with the list of the membership which was given to you in the September 1964 issue of the Newsletter. Staple it or use a paper clip or slide it behind the recent official list.

Do I need to remind you to file all copies of the Newsletters (or punch holes so that they may be in notebooks)? These issues are like chapters of a book that tell of the actions and thinking of this new creative guild as it explores and searches in an art centered on communicating religious ideas. Mark references to materials that may be useful & ideas that have meaning to you. Use it and contribute to it. This is <u>your</u> Newsletter.

- Margaret Taylor -

SEND ALL CHANGES OF ADDRESS TO: MRS. ORION SHERWOOD, 5819 Fieldston Rd., Bronx, N.Y.

NOTICE CONCERNING 1965-1966 DUES

Membership dues for the Sacred Dance Guild are payable at or before the time of the Annual Meeting in February, according to the by-laws. However, at the Annual Meeting this year, a recommendation of the Executive Board will be placed before the Sacred Dance Guild membership regarding a raise in dues. (The dues are at present $2.00 a year, and $1.00 a year for student members.) If the Guild membership accepts the recommendation of the Executive Board, the new schedule of dues will go into effect immediately. Therefore it is suggested that dues should not be submitted for the 1965-1966 fiscal year until during or after the Annual Meeting. The membership chairman, Mrs. Orion Sherwood, will notify all members of the amount of dues for 1965-66 and information as to where to send them, following the February Annual Meeting.

RECOMMENDED SCHEDULE OF MEMBERSHIP RATES to be effective for the next fiscal year starting in February, 1965.

This schedule gives opportunity for four kinds of membership which are described below. For certain categories of membership, reduced rates for two year subscription are available.

	Regular	Student	Group	Sponsor
One year	$3.00	$1.00	$10.00	$10.00
Two years	5.00	-----	------	15.00

REGULAR MEMBERS - Receive Newsletter published three times a year. May attend meetings, workshops, etc., at special membership rates.

STUDENT MEMBERS - According to current by-laws, a student member is a high school or undergraduate college student. Receive Newsletter published three times a year. May attend meetings, workshops, etc. at membership rates.

GROUP MEMBER - Sacred Dance Choirs are encouraged to join as groups. Individuals within the groups, though not considered regular members of the Guild, are listed with their groups and are entitled to membership rates at workshops, meetings, etc. Two Newsletters will be sent to one designated person for the use of the group. Groups joining the Guild must list the names and address of the Director(s), specifying who shall receive the Newsletters, and must list all members of the group. The group membership is renewable each year.

SPONSORING MEMBERS - Sponsors will be listed on the Sacred Dance Guild brochure each year in company with the names of officers. Sponsors will receive the Newsletter and may attend workshops, meetings, etc. at membership rates.

Groups other than Sacred Dance Choirs such as churches, schools, and any organizations concerned with our work, are encouraged to become sponsors of the Guild. Sponsoring groups have the same privileges as individual sponsors. In the case of membership rates at workshops, etc., sponsoring groups may send one representative at the membership rate.

children in the midst of their confusion, disobedience and wickedness. We therefor considered the Advent season as a time of penitence and a seeking for redemption. The Mary and her company wear the symbolic purple of penitence, expressing their need of forgiveness. First we must recognize our mistakes before we can accept and acknowledge God's forgiveness. Only then are we prepared for the gift of His Son, and therein the assurance of God's love for us. The titles of some of the dances were: "The Young Mary", "God's Son is with thee as one", "Let all mortal Flesh keep Silence."

3. The third effort of the group has been the developing of the masters degree thesis of Lynn Sherwood. The group has worked with Lynn to perfect her choreographic ideas relative to the subject, "The people who walk in darkness have seen a great light." This sermon subject takes 25 minutes of dance with scriptural narrative. It is to be presented on Jan. 24 at Riverdale Presbyterian Church, Henry Rudson Pkwy. at 4:30 P.M.

Lynn Sherwood adds: "This is a part of my M.A. thesis in a creative arts program at New York University."

Ann Lynn Millonig and her niece, Elizabeth Anne Millonig presented portions of "The Incarnate Word", an oratorio by Robert Elmore and Robert Reed at a vesper service on Dec. 6 at Old Dutch Church (Reformed) in Kingston, N.Y. This was a first introduction of dance for the congregation.

Jane Dexter, is director of the Sacred Dance Choir of 8 women presented "Bring your torches, Jeannette, Isabella" at a special Christmas Program for the Unitarian Church of Central Nassau. She remarks that "Skirts were given to us by the Fokine Ballet Company."

Helen Gray of Hartford, Conn. writes: "For the South Church's Thanksgiving dinner, the 5 members of the young matrons' group gave the Doxology for grace before the dinner as everyone sang the Doxology. The group wore gray robes, moved in a diagonal line across the stage in the Fellowship Hall, against the blue velvet curtains. Very simple, very moving.

Mrs. Robert Frears of Woodside Church, Flint, Mich. reports that their Motion Choir will interpret The Lord's Prayer for a city wide Council of Churches Youth Fellowships Worship Service on Feb. 7. Then for the World Day of Prayer sponsored by the United Church Women on March 5 the Motion Choir will present "Ave Maria", "Songs of the Congo" (Missa Luba); an Israeli dance, "Hospodi Pomilui", etc.

Katharine Rutgers of Greenwich, Conn. has presented programs on Religion in the Dance at The Contemporary Arts Club in Greenwich and at St. Barnabas Hospital. Her works included : Psalm 121 by McDermid,"Eternal Life" by Dugan, "Credo" by Gretchaninoff and "Ave Maria" by Bach-Gounod.

Esther Ellison and Beverly Hall with their Motion Choir of the Universalist Ch. in W. Hartford took part in a Thanksgiving service - "Once More the Liberal Year."

Mrs. Bryant of Grand Rapids has an article on religious dance that is appearing in the Jan. issue of Advocate, a Methodist monthly publication! Bravo!

Jeanne Fuller and the Darien Choir are featured in HI WAY, in the Jan. issue of this monthly publication beamed to high school age Presbyterians. A full front cover picture and three other photographs of "Color Line" with the article written by Rob East. Mr. East describes the work of Terez Nelson of the School of Modern Dance in Philadelphia, Pa. Miss Nelson conducted an inter-denominational dance seminar at Purdue U. for the North American Reformed and Presbyterian Youth Assembly in 1963. She will take part in the arts festival in May in the First Presbyterian Church in Philadelphia.

MESSAGE FROM THE SACRED DANCE GUILD PRESIDENT

The Sacred Dance Guild has had an extra meeting this year. We started with one at Pat Sonen's home last spring and held our second meeting at Jeanne Fuller's home this November. We will round out the year with another at the time of the February Workshop in New York. At that time we will have the Annual Meeting, also.

I was fortunate in being able to help with a morning session at the Unitarian Church in Winchester, Massachusetts, this fall with the very real privilege of hearing Miss Ruth St. Denis in the afternoon. All of this was arranged by the Reverend Robert Storer and our Corresponding Secretary, Mrs. Virginia Huffine. Later this fall it was my pleasure to be at a workshop in Hartford, staying with Mrs. Helen Gray, and sharing in the training given by our Vice President, Mrs. Pat Sonen.

This year has been one of challenge to me. We hope in 1965 that Sacred Dance groups will continue to grow and prosper. Our growth depends on your enthusiasm and imagination in working with your groups, and on stimulating interest in others to join us in our Guild.

Sacred Dance Guild is a unique organization dedicated to looking forward to new means of worship expression in our churches.

Good luck,

Mrs. Mary R. Johnson

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FREE TICKETS TO GUILD MEMBERS FOR THE SPRING CONCERT OF LETICIA JAY!

Write to her now to have your name put on her list - the date is not set yet. Write to Leticia Jay, 10 E. 85th St., N.Y. 10028

The concert will include classical Hindu dances of religious origin and East - West Creative dances with religious themes.

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WHAT OUR MEMBERS ARE DOING:

Jeanne Fuller and her Darien Dance group of the Congregational Church have been busy in three directions: here is her report:
1. We have kept the Statement in Dance concerning racial justice alive because there have been so many calls for it. This fantasy develops in terms of music, costuming, set design, blank verse and choreography the theme of the Christian's stand in regard to racial justice. The six sections of the work consist of Prologue, At the Edge of Time, Accused, Relentless, and the Vertical of God's Love.
2. The second project is ADVENT '64, a full length work. In preparation, we studied the Mary, as a young woman, with all our common joys and weakness, our ideals and searchings. We recognized her as the earthly focus of God's love, and accepted her as the vehicle for the revelation of His great gift, given to His

WHAT OUR MEMBERS ARE DOING (continued)

Virginia Lucke, now in Grand Rapids, Mich. has been active with a group of 13 girls in East Congregational Church. On Oct. 8 they started to prepare for a Christmas Eve service. She writes: "We worked like Trojans as I had to leave on Dec. 20 and I wanted them sure of what they were doing. They showed effect of previous work, all good. On my return after Christmas I found a note from our interim minister: 'The girls in the Rhythmic Choir performed beautifully and reverently." In the service they interpreted "O Come, O Come Emmanuel" and "What Child is This". Virginia writes: "We look forward to 1965 with enthusiasm and many plans, for we are fortunate in having, the Reverend Mr. J. Clement Walker, our new minister, who is interested in this form of worship.

Mrs. Fred Gray founded the Liturgical Choir in the First Methodist Church in Grand Rapids, Mich. and it has been continuously active since 1958. There have been 29 different girls involved and 30 selections choreographed for services for Thanksgiving, Women's Societies, Mother's Day, Christmas, Retreats, MYF Conference, Advent, Maundy Thursday, Good Friday and Easter! The group is now being led by Mrs. Richard W. Bryant assisted by Judy Wise Muir.

Barja Nazaretiz and her Studio of Contemporary Creative Dance sponsor an Annual Art Festival in Buckley, Washington. Last spring the thematic material was: Sacred and Devotional for choirs, bands, dancers. This year the thematic material will be: Greek Mythology; next year: Biblical.

Diana Avery of the Sacred Dance Guild of Miami, Florida writes: "We have had a tremendous response to the idea of Sacred Dance and dance choirs here in Miami where just two years ago it was relatively new. Our group has grown from just a few to eight members, each participating in their most creative capacity, whether it be choreography, costume design, writing or a combination of these. Several of the group are novices and several are teachers, but whatever our background we are all governed by the same love of dance and the desire to project to the viewers a particular religious feeling or interpretation.

"After numerous performances for churches of various denominations including Unitarian, Congregational and Presbyterian, in July our group was asked to present a fifteen minute program entitled 'Triptych of Bells' for the local educational station in Miami. . . . Since then we have taped a twenty-five minute program for a leading commercial station in Florida and this was presented in November. The program was based entirely on the Sacred Dance Guild, its background, beginning, purpose and activities. . . . Through the cooperation and skill of the director and technicians, our presentation achieved greater viewer acceptance than anticipated.

"Our newest piece that we performed for the first time on Channel 7 is 'Song of Peace' by Persichetti.The choreography for this was guided mainly by Mrs. Barbara Schumacher. . . . In 'Song of Peace' we portrayed man's inhumanity to man and the search for peace. . . . Our other interpretations include: 'Finlandia'; the Lord's Prayer; 'No Man Is An Island'; 'Ecclesiastes'; and 'A Gift to be Simple' which is based on the dance form used by American Shakers as a part of their worship of God.

"We have been fortunate in having newspaper coverage (including pictures) before most of our performances which has aided in supporting and promoting our work. We have been invited to give a full concert this month for the Chapel at the Homestead Air Force Base for their 'Night of Religious Arts'."

Jean Stahuber and Sally McCurley of Mountainside, N.J. presented "The Shepherds' Dance" during "Amahl and the Night Visitors" on Dec. 20 & 23 at the Community Presbyterian Church in Mountainside.

REPORTS ON FALL WORKSHOPS:

NEW JERSEY WORKSHOP :

Saturday, Oct. 31, at the Unitarian Church in Orange, N.J. an exciting and fulfilling one day Workshop was held. Mary Jane Wolbers and Leda Canino were the teachers. Mary Jane worked with a Beginners Workshop which developed dance technique, creative work for training beginner choirs, and classroom ideas and materials. Leda worked with the Performers Workshop which developed advanced work in movement, sequence, transitions, and phrases and enlarged the scope of dance vocabulary.

In the afternoon both groups merged first for a film "The Church and the Dance", then group discussion and group choreography. The groups choreography worked on the five parts of prayer, each group developing its concept of one part. The Workshop closed with a vesper program led by Leda Canino. Pat Sonen was the able woman behind the scenes.

- Elizabeth Jefferson

MICHIGAN RHYTHMIC CHOIR WORKSHOP

A very exciting project this fall was our State Rhythmic Choir Workshop with Virginia Lucke as our director for the day. Our attendance ran in the seventies - which was representative of 12 different groups throughout the state with either the director or the director and senior high students present. While this Workshop was sponsored by the Michigan Conference of the United Church of Christ, in addition we had representatives from the Methodist and Reformed denominations.

The day was broken into four major divisions:

Movements -- basic warm ups; basic exercises for the different parts of the body; exploration of movements and combination of movements and moods.

Composition-- the larger group was divided into work groups and assigned a hymn to choreograph.

Presentation -- group compositions

Sharing -- of numbers different church groups had presented or were working on for Thanksgiving and Christmas.

We are delighted that Virginia is in Michigan with us and we know that we will keep her busy and that she will do much to spread the work of the S.D. Guild.

- Nels Andersen -

Area workshops are invaluable in growth. These may be sponsored by the Sacred Dance Guild (information through Mary Johnson, Box 177, Peterborough, N.H.) or be planned cooperatively with church conferences. Before this workshop there were 8 S.D.G. members in Mich.; after it 4 more were added - and possibly more this year. There were other Fall Workshops but these are the only ones reported. Do send in reports on Workshops. -editor-

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RUTH ST. DENIS:

"My message is to those artists and teachers and students everywhere who intuitively think in realms of the eternal and enduring, who are capable of the spiritual stillness of the East as well as the vigor of the West. If we are to see a better human race emerge from this present welter of error it will be because we have returned to those deeper impulses of divinity within us which will give form to a truly divine dance and evolve a higher civilization."

WHAT OUR MEMBERS ARE DOING:

Lillian Schayer conducted a worship service using materials which had been created by a late friend for his own memorial service. In concluding the service with the African folk-song "Kum Bah Yah", a small group lead in appropriate gestures as the congregation of children sang the words. The service, attempting to portray the concept of death and the meaning of life as expressed by her late friend was adapted to each of three groups: Primary, Intermediate and Junior High. The service was regular chapel of the Cedar Lane Unitarian Church of Bethesda, Md. for November 29.

Louise Mattlage, director of Dancers of Faith, took part in a special Reformation Day service sponsored by the United Church of Christ in Olney, Philadelphia, Pa. This was on Nov. 1 at the Salem-Zion Church in Philadelphia. The Dancers of Faith presented "Triptych of Three Psalms", "By the Waters of Babylon", and "The Lord's Prayer". This was a "first" in this church and was very well received.
On Nov. 20th they danced at International House in Philadelphia - presenting both secular and religious dances.
On Dec. 6 they appeared on Channel 12 (Ed. TV) at the Arden Playhouse, Wilmington, Del. and on Channel 10, Phil. TV for the Greater Phila. Council of Churches.
The dancers included: Delores Josey, Patricia Dries, Charlene Ette, Linda Stahl, Meryle Dayle, Mildred Wood.

Connie Fisher, director of the Sacred Dance Choir of California Western University, has presented programs for more than 35 churches and religious organizations since founding it five years ago at the university. A large photograph and a good interview article which took about one third of a page in the Evening Tribune of San Diego, California on Dec. 5. (see excerpts from this interview on page
Connie writes: "This summer I conducted the dance group at Methodist camp for high school people interested in the Arts (Literature-Music-Art-Dance-Drama).
I also taught a course in Sacred Dance at the Methodist Church Workers' Conference of Southern California.
This spring we hope to take the Cal Western Sacred Dance Choir on tour to the northwest.
We will be doing a TV program in February."
(Connie has a professor-minister husband, a son who will finish elementary school, a daughter who will finish Jr. Hi., a son who will finish S.H., and a son who has spent 2 years with the Peace Corp in the Philippines and will finish college this June! Besides her family and her Sacred Dance Choir she directs three children's and youth singing choirs in her church!)

Pat Sonen and Elizzabeth Jefferson with an ecumenical group of women presented on December 20 at the Unitarian Church in Orange, N.J. a Christmas program "What Child is This?".

Elizabeth Jefferson and Mildred Davis presented "Po' Pilgrim" as part of the worship program "Called, Confronted, Compelled" in the Chapel service of Bloomfield College before the sophomore and freshman classes.

Carolyn Toombs took part in a group of ten dancers drawn from Drew University seminary wives, faculty wives and women students, in presenting a Christmas Service in the Chapel on December 9. This was under the sponsorship of the Seminary Women's Fellowship. Among the numbers were: "Lo, How a Rose E're Blooming", "Break Forth, O Beauteous Light", "Tell Us Shepherd Maids", "I Wonder as I Wander", and "Let All Mortal Flesh Keep Silent". Helen Presnel, Leita Feay, & Judy Klement are also members of this group.
Dorcus Bendix is organist, choir director (singing) and director of the Motion Choir of the Salem Lutheran Church in Minneapolis. Her Motion Choir presented a TV program as well as the Christmas program on Dec. 27. There are 12 girls and

WHAT OUR MEMBERS ARE DOING:

Noami Aleh-Leaf presents these announcements:

Feb. 26 - Noami and the Festival Dance Company will participate in the Sabbath Service at Temple Isaiah in Lexington, Mass. at 8:15 P.M. This will be followed by a lecture and demonstration as well as a question period. The congregation will be asked to participate in a few movements as they recite a prayer from the service.

Feb. 28 - The Festival Dance Company will appear in Randolph, Mass. at Temple Beth Am, at 8 P.M. in a program of Dances of the Bible and the Near East.

Mar. 7 - Channel 4 (WBZ-TV) at 4 P.M. Boston ODYSSEY presents: "With Timbrel and Dance" with Noami Aleh-Leaf and the Festival Dance Company in a program drawn from Biblical, ethnic and contemporary themes. (This program is produced in cooperation with the Mass. Dept. of Ed.)

Mrs. Mal Schlegel (Bernese) of South Cong'l. Church in Grand Rapids, directs a Senior and Junior Rhythmic Worship Group. The Senior group meets every Sunday afternoon 2:30-5:30, and several stay on for choir rehearsal at 5:30 and sing in evening services! The Junior group meets every Wednesday after school (5-8 grades). This Christmas the Juniors contributed to the 9:30 service on Dec. 20: "Come All Ye Children to Bethlehem's Stall" by Mozart. The Seniors gave "Praise Ye the Lord of Hosts" by Saint Saens at the 11 o'clock service. Three senior girls gave "Bring a Torch" for the Christmas Eve Service. In the future the Junior group will contribute to both church services on Palm Sunday, the Seniors to both church services on Easter Sunday.

Mrs. Robert De Bruyn, a new S.D.G. member, has formed a Rhythmic Choir in Holland, Mich. This group is composed of 12 members - 8 active - young adults and adults. Mrs. De Bruyn has B.A. & B.S. degrees, a major in 4 arts with emphasis in dance at Mich. State U.; she has spent 2 summers with Martha Graham on advanced work at Columbia U. and has been Dance Director at Newton H.S., Newton, Mass. Her group gathered to perform the Lord's Prayer at a church retreat. They have contributed to the following services: Dec. 1 at Trinity Reformed Church - Lord's Prayer; Dec. 16 at Hope Reformed Church for a Guild Luncheon - The Christmas Story from Luke & "Tell Me Shepherd Dear"; Jan. 20 at Hope Reformed Church - Lord's Prayer.

Nancy Jane Akins (from Watertown, Conn.) who is now a student at Olivet College, Olivet, Mich. has just formed a group of 6 girls into the Olivet Rhythmic Choir. This group plans to contribute to worship and is now working on Psalm 121. Nancy writes:"This is part of my field work for religious education requirements at Olivet College. I am majoring in Philosophy and Religion. I have worked with sacred dance since Junior High School and have been a member of the Sacred Dance Guild for four years." So glad Nancy is going ahead with leadership and that Olivet College is open to this art. May unfolding wisdom and deepening discoveries be yours in the years ahead. (ed.)

Susan Hollis, director of the Sacred Dance group of the Central Cong'l. Church of Fall River, Mass. writes: "After working all fall for a vesper service on the Sunday before Christmas, it was decided that the vesper service would have to be held on the Sunday morning following Christmas because of the extremely heavy snow fall before Christmas. At first it seemed a bit odd to do Christmas things after Christmas; however, many people came to the morning service who would not have come to the vesper the Sunday before. The service was tremendously moving. Never before had an entire Sunday service been devoted to worship through music and dance. . . . Now many more people have great awareness of what is being done in the realm of sacred dance." (Traditional Christmas period is from Christmas Day through 12 days to Epiphany. We might well use the Sunday after. ed.)

WHAT OUR MEMBERS ARE DOING:

Mr. Nels Andersen, director of the Rhythmic Choir of the Congregational Church in Saginaw, Mich. writes: "For Thanksgiving we interpreted 'Harvest Carol' with our Junior Highs and 'Come, Ye Thankful People, Come' with our Senior Highs. In this processional we used fall colors in our stoles. It was an impressive, dignified act of worship. For our Christmas white gift service the Juniors used 'Hark, the Herald Angels Sing' as a processional and act of worship around Mary and Joseph in the manger scene. . . . . Our Senior Highs presented three numbers for our 'Hope Holiday', a variety program our young people put on to raise money for specific projects such as our Retarded Ass'n., etc. The selections were: 'Go, Tell it on the Mountain' (sung by the Brothers Four), 'What Child is This' and 'The Little Drummer Boy'".

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Mrs. Evelyn Oshiro, leader of youth in the Pearl City Community Church, Hawaii, writes about the newly formed group of Gail Asato, Esther Enomoto, Cheryl Kaitsu, and Rochelle Oshiro. "These girls, who attended the Workshop at Waipahu under the leadership of Margaret Taylor, were picked from some of the most conscientious in our youth group. We offered our service for the Thanksgiving Day Service and rehearsed real hard with Mrs. Taylor and her daughter, Carol, directing us in the back of our minds. The Reverend James Merseberg asked the congregation to worship with us in oneness as we presented The Lord's Prayer. The Congregation hushed; everyone was still and there was a deep feeling of worship. . . . The congregation talked about the Rhythmic Movement for weeks after that. Some people said that they cried. Men who seldom express their feelings were touched and came to thank us. Now we are hoping to present something meaningful for Easter."

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Carol Davis, director of the Motion Choir of First Parish Church, Dorchester, Mass. writes: "The September 1964 issue of the Newsletter carried an item under 'What our Members are Doing' describing Pat Jewitt's experience with the Christmas theme. In mentioning her correlation of the nativity story with carols and dance, she gave us the nucleus for a new Christmas presentation of our own.

"We combined reading, music (6 carols with organ, voice and instrumental accompaniment) and dance (Choir members dancing the nativity roles). In the church bulletin the following Sunday were these appreciative words: 'The Presentation of the Motion Choir, directed by Miss Carol Davis, has been acclaimed with high appreciation for the artistic interpretations of the Christmas story.'

"Also in December, our girls participated in the program of our own Evening Alliance. Wishing to stress the religious aspect of Christmas, they chose 'The Lord's Prayer' presented in white robes with holly garland trim.

"Next production (in process): The Beatitudes."

Mrs. Clifford Simpson and Mrs. Charles Baxter, directors of the Rhythmic Choir of Center Cong'l. Church in Manchester, Conn. reports that their Choir presented interpretations at Thanksgiving and Christmas. Also their Women's Rhythmic Choir presented two services at Thanksgiving and Christmas for the Women's Fellowship of Congregation Churches in Norwich and Mystic, Conn.

The Cantata, "Childe Jesus" by Joseph Clokey and Hazel Kirk was the major work interpreted by the Rhythmic Choir. At Thanksgiving the selections included: "Praise the Lord, O Jerusalem" (Maunder); Praise to God, Immortal Praise (hymn); Doxology; Psalm 19; "The Creation" (Johnson); "The Lord's Prayer" (Malotte).

Priscilla writes: "For the 9th year, we start a Jan. class for 8th graders. This group spends 15 weeks with much time on modern dance exercises and creative experimentation and takes part in 'Choir Sunday' in May. Many go on to H.S. Rhythmic Choir membership and continue for four more years. This has seemed a very worthwhile training." There are 14 members in the S.H. Choir.

4 boys in the Salem Motion Choir. The presentation was entitled: "The Word Became Flesh and Dwelt Among Us" and the sequence involved: "In the Beginning", "O Come, O Come, Emanuel", "Birth", "Ah, Holy Jesus", "Were You There", "Near the Cross", "Now the Green Blade Riseth", I Cor. 13, "O Sons and Daughters of the Lord" ending with Robertson's "The Lord's Prayer".
Dorcus writes:"My former organ pupil is now studying in Germany and rooming with a girl, Gwen (but I don't know her last name).Gwen has studied with Margaret Taylor in a summer school and my former organ pupil, Carol, was also in my Motion Choir for 2 years. Now these two have organized a Motion Choir and are doing things in an Episcopal Church in Frankfurt, Germany! She writes to me about motions and interpretations that they have worked out for their morning services!"

Mary R. Johnson was the direcotr of Community Christmas Candlelight Vesper Service held in the Peterborough Unitarian Church in Peterborough, N.H. on Dec. 20. Mary is direcotr of a Youth Sacred Dance Motion Choir of 12 members, an Adult Sacred Dance Choir of 5 members, and a Choir of Bell Ringers that has more than 15 members and Mary and her husband, Warren T. Johnson,were Readers. The selections interpreted by the Motion Choirs included: "O Holy Night", "Genesis: Creation Story" (to reading), "Wind in the Olive Trees", "Temper My Spirit, O Lord", Covenant of Worship (to reading), "God's Love", "Doxology", "What Child is This". The minister, Rev. Mr. Edward A. Smith, gave an introductory message.

Margaret Fisk Taylor held an all day workshop for workers with children and youth at the First Congregational Church in Palo Alto, Calif. on Oct. 3.
At the invitation of the Honolulu Council of Churches she spent Oct. 7-18 in continuous workshops- literally morning, afternoon and night - held at churches all over the island. Also speaking at the Ministerial Assoc. and taking part in a half hour TV presentation with interview and demonstrations in which her daughter Carol and another leader, Flora Ogawa, assisted. Besides the workshops there was a general introductory service on Oct. 11 at Central Union Church and on Oct. 18 a concluding Sunday Evening Service in which groups from various workshops took part - including a group of children from the Chinese Church of Christ, a youth group of H.S. and Univ. of Hawaii students (including 3 young men) from Central Union Church, and a combined group of youth and adults from various churches and racial backgrounds. What an exhilarating time with the freedom of natural movement, the openness and responsiveness!
On Oct. 22 and 23 I had workshops at the Penn. State Sunday School Convention held in Chambersburg. A "first time" experience for most of these adult leaders!
Nov. 13 and 14 I was one of three leaders for a two day Religious Drama Workshop sponsored by the Toledo area Methodist Churches. A keen, alert and creative group.
On Nov. 14 I was an interview guest on a TV spot for the Toledo Council of Churches
On Nov. 15, at the request of Barbara Bogan, leader of the Washington United Church of Christ Rhythmic Choir, I led a workshop in this church followed by a closing vesper service. In this service Barbara Bogan's group of six H.S. girls contributed an Introit, "Prayer of St. Francis" and Randall Thompson's "Allelluia". Her work has dignity and depth and each number was distinctive. The workshop was open to youth in the wider Toledo area. Twelve students from Defiance College (including 5 men) contributed an original poem on "Loneliness" which the group interpreted as the poet read her work. Altogether there were about 75 young people from five denominational backgrounds and more churches; they were about evenly divided between races and about one third were H.S. and college men. About 25 participated in The Lord's Prayer to antiphonal reading and in "Kum Bah Yah" done in silhouette with the back lighting from a large hanging cross - the only illumination. On Nov. 17 in Toledo another workshop with concluding service was held in the Warren Ave. A.M.E. Church where Margaret Jones is director.
Feb. 26 - Mar.1 I will be at Chicago Theological Sem. for workshops. This will be open to workers with children and youth in the Chicago area.

THE GREEN TABLE - a ballet basied on the intense problem of war, the diplomats around the green table and the young lives passing thru the glamour to the stark destruction - an "everyman" that satirizes yet pleads for man to learn to live in peace. It was my privilege to see its performance by the Jooss Ballet in 1932. Now I rejoice over Jacquelin Maskey's review in the Jan. 1965 Dance Magazine: Chilean National Ballet in N.Y. State Theatre, Nov. 10-15, 1964

"The dancers reached their fullest stature in Kurt Jooss's THE GREEN TABLE. This choreographic outburst against war was first done in 1932. Mr. Jooss re-staged it for the Chilean company in 1948. It should be in the repertoire of every ballet company in the world. Every audience should be exposed to it at least once a year.

"Many plays and many ballets have spent an entire evening trying to communicate what THE GREEN TABLE says in a half hour - a half hour in which its action transfers with incredible skill and economy between the abstract and the specific, the general and the particular.

"How easy it would have been for THE GREEN TABLE to resemble one of those propaganda melodramas that American choreographers turned out by the dozen in the Thirties and that the Russians are still turning out. Instead, it leads one over the bitter landscape of war inhabited not by slogans but by human beings. And every dancer's body-line, every gesture, is firmly rooted in that humanity."

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L'ENFANCE DU CHRIST by Berlioz - symphony - choir - dance on "Look Up & Live"

Pamela Ilott, producer of this CBS-TV program, is to be commended for the gift of this blend of music and dance, and John Butler is appreciated for his skill in the choreography and his choice in Carmen de Lavallade as Mary. Perhaps many of you had the opportunity to see this. Here are a few reactions:
Herod was almost a caricature and too absorbed in dance maneuvres.
"My blessed Child" - depth and beauty in Mary and Joseph as they listen to the message from the angel - the simple lifting of their heads.
Skillful use of the carrying of the basket (symbolic of the caring for the Child)
"God will protect you" - a clear example of the power of walking and turning as Mary and Joseph move in flight and walk among strangers on their way.
Resting by the rock in Egypt - too many back-bends which lessened the spiritual strength which had been established, but the basic sense of love was held.
In the Ishmaelite home - a dignity and graciousness - all with beauty and simplicity. Mary always moved with a grace of spirit and reality.
The closing Amen with the kneeling concluded a work that showed skill with the special medium of TV - allowing for fade-ins for action and fade-outs after a mood had been communicated.

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Martha Hammond wrote of her Dance Choir in Denver, Colorado. It is an adult group. "We averaged a service a week from early Dec. through June. There was rarely an absent choir member either from rehearsal or presentation. It is indeed humbling to work with people so deeply committed to being instruments of His peace. In August we had a delightful time in Ft. Collins leading a workshop for the Lutherans' National Parochial School Teachers."
Now Martha has moved to Sacramento - so she will be starting a new chapter.

Announcement: * * * * * * *

* * * * RESOURCES IN SACRED DANCE edited by Mary Jane Wolbers * * *

These listings contain many new additions and corrections of the 1960 issue. Resources are listed under these headings: Dance as a Religious Art Form; Dance in Religious Education; Sacred Dance Guild; Audio-Visual Materials; Rhythmic Choir Guidebooks; Dance References ofValue to the Sacred Dancer and Religious Educator; Music; Dance Notation; Poetry; and Other Sources of Inspiration.

Order direct from Mrs. Charles Wolbers, 111 So. Green St., E. Stroudsburg, Pa. Cost: $2.00 to defray expense of duplicating, mailing, etc.

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TO CAROL IS TO DANCE - an article by Suzanne Aker - in Dec. 1964 Dance Magazine

(Suzanne Aker is a member of the S.D.G. living in Lubbock, Texas)

Excerpts from her article:

"In 1223 St. Francis is said to have originated the Christmas carol dance to be performed around the creche (also a creation of his), to remind the illiterate peasants of the Christmas story. As they circled round singing and dancing they felt themselves participating in the nativity, much as the primitive peoples identified with sacred images in their circular sacramental dances." . . . .

"During the early history of carols, dancers sang their own accompaniment to their lively dances. Later individual singing and dancing groups performed together, mutually dependent." . . . .

"There were three basic choreographic patterns for choral dances: the processional dance (more popular in Central Europe than in England or France), the Farandole, and the Ronde or Branle. The processional dances were built upon the burden and the stanza form; the burden being sung over and over by the spectators, the stanza (meaning literally to stand or halt) being sung by the leader while the dancers rested for a moment and marked the time of the dance-music pattern. This style of carol crept slowly into France where the Farandole, the second major type, was much more popular. This line dance, in the form of a human chain was inherited from the Greeks. The dancers traced elaborate patterns in single file; thread-the-needle (an early ancestor of the children's game go-in-and-out-the-window), a snail, a coil, or intricate arches (similar to London Bridges) symbolically bridging material and spiritual existences in an esoteric mystical dance-game. Farandoles were executed indoors or outside, in a wild or sedate manner, performed always with either a simple walking or skipping step. Choral dances of the Middle Ages are most clearly defined in the graceful Branles, the third category. Always danced in a circle, Branles employed a gentle swaying movement from side to side with sophisticated steps for the feet." . . .

Fra Angelico, Botticelli, Donatello, Lorenzetti, Dante and Chaucer all create for us the experience of these archaic carols in their art and writings. The paintings and prints of the Middle Ages and early Renaissance show the gothic spirit of verticality and the delicacy of these aristocratic dance forms, the joyous abandon of the winding lines of country dancers; the literature recounts the ordered movement of the circling chorals. " . . . .

. . . (at present in America) . . . "With the revival of sacred dance, many churches have regular dance choirs or occasional dance groups used at seasonal services. Sacred dance groups often use carols as a part of the worship service, for the vivacious carol that belongs to the people has never really died." . . .

THE WORLD OPENS by Leda Canino (continued)

Muriel Rukeyser has written:

"Nourish beginnings, let us nourish beginnings;
Not all things are blest, but the
Seeds of all things are blest
The blessing is in the seed."

It is the seed of dance that these children are experiencing, and by nourishing it we help them to health and growth.

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UNIT WORSHIPS GOD IN DANCES, MIME - interview-article by Karen Gustafson, of San Diego Evening Tribune, Dec. 5, 1964

(The interview was with Connie Fisher, S.D.G. member, and members of the Sacred Dance Choir at California Western University, San Diego.)

Mrs. Constance Fisher directs the group of 15 California Western University Students. They have danced for more than 35 churches and religious organizations since she founded it five years ago.

The young men and women, several of them pre-theological students, move through a church sanctuary as they interpret scripture, poetry, sacred classics, hymns and spirituals.

Although dance as a religious expression and as a form of worship is comparatively new to this age, it's old to the Christian religion.

"The first choirs," Mrs. Fisher explained, "were monks who held hands and moved in serpentine fashion through labyrinths in the old cathedrals. The mazes were patterns for their prayers, symbolizing the soul wandering on earth. They danced until they reached the altar, symbolizing reaching God."

"But later on the church legislated against dance because it became associated with the sinful and sensual."

Mrs. Fisher noted that the Christian religion, the Protestant churches in particular, began to drop all use of movement in worship.

"No longer do we usually kneel in prayer or lift our hands in praise," she said. "Sacred dance restores to worship the dedication of the whole person, for here the spirit, mind and body act simultaneously. Sacred dance reaffirms our belief in the living, moving presence of God. Through worship, we are putting prayer into action."

"The students try to pattern their movements after their thoughts. For their dancing to be a true expression of worship, they must have some religious thoughts to express. And for them to dance at all, they must be able to move well. Because of these two requirements, I choose members of the choir carefully."

Mrs. Fisher, wife of Dr. Charles Fisher, professor of sociology at the university and a Methodist minister, said that both the choir members and those watching seem to benefit from the group's dancing.

"It's a religious experience," said Preston Price, a sophomore pre-theological student. "Sometimes when we're dancing the whole meaning of what we are doing strikes us with deep impact."

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"The Virgin, originally danced by Martha Graham (in her Primitive Mysteries), is not a bravura role. As it quietly reflects suffering remembered, suffering absorbed, suffering accepted, it must be imbued with precisely the quality of a candle flame. Yuriko accomplished this in the loveliest performance of her career!"

- Dance Magazine, Oct. 1964 -

THE WORLD OPENS article by Leda Canino in Dance Magazine, October, 1964

Dance therapy helps crippled children overcome the loneliness of physical handicap

Leda Canino: Sarah Lawrence graduate, concert performer, teacher of orthopedic children and emotionally disturbed teenagers, S.D.G. member and leader of S.D.G. Workshops. Excerpts from her article:

When we think of the dance, the image is often one of physical perfection, of humanistic perceptions in revealing truth, and of spiritual ascendance. But what if dance is introduced in one of the most basic of opposing situations - the human body in its deepest physical imperfection? Yet might this defective body not contain a mind and heart that aspire to a similar state of grace? And if it does, can such aspiration not be stirred?

As a dance educator, I am challenged with a situation that introduces dance to hospitalized young people whose bodies are not in perfect condition. The children I work with are from ages three to twelve, some completely immobile, others with small capacity for motion and a few regaining partial ability to move. Who could have believed that dance would and could be taught here? Only those who believe that dance is a way of life, and that it can help in a life-giving manner, and that it is not alone a theatrical or esoteric art.

In my community there is a group of people that believe that dance can be deeply therapeutic. They are dancers & educators who comprise the Westchester Dance Council. The Council is currently moving in a new area - dance for rehabilitation. Dance teachers are being sponsored by the Council to work with the blind, the mentally ill, the crippled, the disturbed, the neglected. . . .

. . . (In the Blythedale Orthopedic Hospital, Valhalla, New York) . . . . . There are about fifteen children who have come to dance. They are all of different ages, different racial and cultural backgrounds, with different physical and mental problems. . . .

We discover many movements possible within the limited scope. Dance emerges out of familiar gestures. We vitalize it with drums, gongs, bells, tap sticks, flutes, piano, records, singing, whispering, chanting - and a range of emotion begins to emerge. Each child is able to express something, even by the slightest motion.

Because I wish to expand the confined world of these children, I introduce props. I have brought with me a large suitcase that spells "mystery". It contains many objects - bright colored scarves that enable us to fly or whirl or sway or whip. How much fun that when we move, the scarf moves. But it is not always easy to hold a scarf. A six year old girl with cerebral palsy cannot open her hands, for they are clenched - spastic, it is called. I gently open her fingers and place the scarf of the color she has chosen in her hand. At first she responds with very small motion. Striving for the impossible, I move my scarf in front of her up and down, higher and down, and higher, singing a little song all the time. The moment her arm begins to move, to follow mine, is an ecstatic one. Her scarf jerks upward and her elbow reaches the level of her shoulder. Her head lifts high, wheras before her head had been on her chest and her world had been focused in her lap. . . (a) rewarding moment.

I open the suitcase again. This time there are chuckles as I slowly pull out a long string of elastic, little by little, as if it will never end. I loop some of the string on bedposts, on wrists, maybe toes, on wheelchairs, so that when we stretch the elastic, we can imagine open windows through which all adventure will appear. We are, all of us together, involved in one thing. As we move to song rhythms, we change design and tension points. For children who are isolated within their own handicaps this indeed is a way of relating to and playing with others.

(continued)

was performed by twelve Catholic girls accompanied by six Hindu singers and musicians. Impressive presentations like these encouraged us to continue to experiment in introducing India's rich culture at least into the paraliturgical rites of the Church.

This last year we have been preparing for the International Eucharistic Congress in Bombay. We will interpret by dance some aspects of the mystery of the Holy Eucharist, to display Catholic ideas in a manner congenial, understandable and inspiring to the soul of India. We want to give non-Christian India a concrete idea of the profound meaning of Christianity's most sacred mystery, the seed of immortality for which the non-Christian heart so eagerly yearns.

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SACRED DANCE IN CHRISTIAN CHURCHES THROUGHOUT THE WORLD TODAY

This was the subject featured in the December, 1964 issue of the 12 pages of Sight Sound published by RAVEMCCO which stands for: the Radio, Visual Education and Mass Communication Committee of the Division of Overseas Ministries of the National Council of Churches of Christ in the U.S.A. This goes to 5,000 stations in our Overseas Ministries. Six of the twelve pages were devoted to the subject of sacred dance and symbolic movement.

Mary Jane Wolbers contributed a half page of book references for resources. She may have contributed the paper by Rabbi Milton Richman on "A Survey of Dance References in the Old Testament". Rabbi Richman is a member of S.D.G. and will be willing to share this article with you. (address: 523 Madison Ave., Scranton,Pa.)

Margaret Taylor was asked to contribute "A Christmas Service with Symbolic Movement" for use overseas. It is of a basic nature, but in the introductory paragraph she uges local congregations to make use of their own indigenous carols and their own symbolic gestures that will have special meaning to them. About two other pages present quotations from Margaret's books: "The Art of the Rhythmic Choir" and "Time for Discovery"; also references to availability of her filmstrips.

There is one page that has contributions from the Philippines and references to world-wide Christian use of sacred dance; so here are some excerpts from these:

PHILIPPINE CHURCHES SPONSOR A FESTIVAL OF ARTS
by Ralph Milton, adapted from the Silliman Christian Leader

".... Church delegates, laymen as well as pastors, from throughout the Philippines gathered at Siliman University to attend the four day Festival of Christian Arts a year ago last November. . . . . .

"Throughout the four days primary emphasis was placed on the need to bring vitality and enthusiasm to both the church and the church's forms. 'If the church is to speak to young people' stressed Pat Ling Magdamo, in one address, 'it must open its doors to the creative minds of expression which young people can appreciate.' But, as she also pointed out, 'young people do not always know what they want in this area of newness, nor do they have the basis to judge the good from the not-so-good. Obviously the judgment of maturity is needed but church leaders often have not learned to judge quality without condemning enthusiasm, stifling initiative and strangling creativeness.'

Certainly we need new ideas. But what is new? Where can we find something new for the church to use as a means of expression? Well, we can't. All of them have a history longer than the church. Dance, drama, painting and sculpture, music, poetry and literature, all have their roots in primitive religious ritual. And perhaps part of the answer lies there. Can man express any religious conviction or emotion without an art form as a means? When you come right down to it, even in the rather colourless worship of our free-churches, all the elements of literature, poetry and drama are there. . . . And yes, we even have dance.

(cont.)

THE SACRED DANCE: A GREAT CLASSICAL ART IS ADAPTED TO THE LITURGY

by George Proksch, S.V.D. from Jubilee, Nov. 1964 excerpts:

The usual theme of the classical dance of India, in whatever form, is a religious event or sentiment. . . Actually Shiva is considered the creator of the dance and its greatest cosmic performer. . . . Coomaraswamy says that "Whatever the origins of Shiva's dance, it became in time the clearest image of the activity of God which any art or religion can boast of." According to Kadavul Mamunivar's Tiruvatavurar Puranan the special significance of Shiva's dance is that "Our Lord is the dancer who, like heat latent in firewood, fills all bodies, moving all souls into action." And the Unwai Vilakkam says: "Creation arises from the drum; protection proceeds from the hand of hope; from the fire proceeds destruction; the foot held aloft gives release." Thus, to the Hindu mind, Shiva's dance is not a show but a kind of cosmic activity, which is the basic motif of the dance. In this connection Chidambara's Mummani Kovai prays: "O my Lord, thy hand holding the sacred drum has made and ordered the heavens and earth and both the conscious and unconscious order of thy creation. All these worlds are transformed by thy hand, bearing fire. Thy sacred foot, planted on the ground gives an abode to the tired soul struggling in the toils of causality. It is thy lifted foot that grants eternal bliss to those who approach thee. These five actions are indeed thy handiwork." And the "Vision of the Sacred Dance (Tirukettu Darshana) further explains the central idea of the dance: "His form is everywhere; all pervading in his Shiva-shakti; . . . as Shiva is all and omnipresent, everywhere is Shiva's gracious dance made manifest." This is the dance of Lord Shiva. Its deepest meaning is perceived when it is realized that the dance takes place within the heart and the self. "The dancing foot, the sound of the tinkling bells, the songs that are sung and the varying steps, the forms assumed by our dancing Gurupara - find these out within yourself, then shall your fetters fall away." Shiva alone may dance in man's heart, and he dances in order to give release to those who seek him.

This close relation between the dance and religion in Hindu thought should inspire Christians. One wonders if the dance might not be a vehicle of conveying Christian religious thought. India is accustomed to seeing religion expressed . . in exquisite poetry that is always chanted and, whenever possible, accompanied by a harmonious movement of body, hands and face. The Hindu is so used to seeing religion expressed in this graceful way that the Western presentation of it seems unnatural and incomprehensible. I have often thought that if I were a Hindu and had grown up with those beautiful hymns to Lord Shiva and Lord Vishnu, and knew the fascinating stories of Ram and Krishna portrayed in music and dance, I would not easily be influenced by Christianity. Why should we not follow the Hindus' example and try to present the glory of Christ's good tidings within the context of Indian culture. All the forms of this culture help to make Christ's message better understood, more profoundly inspiring and expressive of its deepest meaning.

Some attempts to do this have been made. The first was at the National Marian Congress at Bombay several years ago. Cardinal Gracias had asked me to present, in Indian music and dance, an aspect of Our Lady's part in the Redemptive work of Christ. . . We created a series of dances showing scenes of man in paradise, the temptation of the devil, the fall into sin, the prophecy of a Redeemer and the coming of Our Lady as the bearer of the Savior. They all followed the traditional music and dance forms of India; there was a cast of 300 dancers and 1,000 singers. Thirty thousand people among them Christians, Hindus, Muslims, Parsees and Jews, saw the dances and the impression made on them by this depiction of Christian thought in Indian cultural forms was tremendous. Later we were asked to go to the Eucharistic Congress in Munich to perform a sacred dance before the Blessed Sacrament. At the steps of the altar, just before the Tantum Ergo, with 300,000 people watching, an Indian dance of praise, thenksgiving and adoration

THE POWER OF MOVEMENT WITH OTHERS is an article by Marian Chase which appeared in the June 1964 issue of DANCE MAGAZINE. Marian Chase is the foremost leader in the field of Dance Therapy which she uses at Saint Elizabeths Hospital in Washington, D.C. This article was prepared by Miss Chace, approved and presented to the members of the American Psychiatric Association at a meeting in Los Angeles a number of years ago. Those who are especially interested in the use of dance therapy with mental patients should read the entire article and should plan to take a summer course with Miss Chace. A few excerpts are presented since they offer insight into understanding of the use of dance with people in general:

* * *

"The term 'basic dance' has been coined to differentiate it from the artificial and elaborate forms of dance which depend upon physical "tours de force" as a means of entertainment rather than communication." . . . . . .

"I think it is through the attempt to move with patients in forms similar to theirs that has caused many of them to say 'You have known me from the beginning', and others to state 'Nobody wants to be alone'. These remarks say clearly 'You answered me in movement when that was my speech.'" . . . . . .

"Dance therapy, in making use of the basic form of communication, offers the individual a means of relating to the environment or to other people when he is cut off in the majority of areas of communication by the patterns of his illness. Contrariwise it offers an acceptable medium for a member of the personnel to discard the customary or verbal communication without embarrassment to himself or to the patient with the possibility of meeting on a level common to them both." . . . . . .

"Group interaction which begins to develop on movement level in dance sessions has a definite continuing value as patients participate in other forms of individual or group therapy."

* * *

DANCE ALONE IS NOT ENOUGH is another article by Marian Chace which appeared in the July 1964 DANCE MAGAZINE. Again here are some excerpts from an article which should be read in its entirety because of her wisdom out of her own experience and from her own insights:

* * *

"Dance therapy is an exciting discipline that offers many satisfactions. Not the least of these is seeing eyes light up when a person who has shown little interest in what is going on suddenly becomes an interested person involved with others." . . . . . .

"The dance therapist is not teaching dance in order to develop performing artists, but is using her technical skills and her personal creativity and spontaneity to enable people to become more aware of themselves on a human, realistic level. In order for her to dare to work in terms of basic communication in body action, she must have resources sufficiently rich so that she can dare to free herself from specific technical forms.". . . . .

"We are a word-centered culture, and we sometimes ignore the things we are saying directly with our body action. Patients are more aware of expressions of feeling from other people than many of us are. The leader must realize that there can be nothing artificial about her responses.". . . . . .

"Obviously, the dance therapist must have special training in order to make use of so vital and direct a means of relating. . . . But no amount of training will be of any use unless there is within the person the sensitivity, creative spontaneity, and freedom of expression essential to the process of dance therapy."

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SACRED DANCE IN CHRISTIAN CHURCHES THROUGHOUT THE WORLD (continued)
(from SIGHT-SOUND, published by RAVEMCCO, 475 Riverside Dr., N.Y., N.Y.)

"At this point, let's remember that dance as an art, has nothing to do with the 'twist' or 'rock-n-roll' or most of the so-called 'popular' dances; these are rhythmic callisthenics nothing more. Dance can most properly be defined as interpretative movement. Movement with meaning. Movement performed to convey an impression, a significance frequently symbolic. And is that not what the minister does when he raises his hands for the benediction? Is that not what the ushers do when they walk down the aisle with the offering? Is that not what the minister does when he accepts the offering plates and places them on the communion table? If this is not interpretative movement, then why do we do it? And of course, the most outstanding example of drama and interpretative movement in worship is the service of Holy Communion.

"During the course of history, church leaders have for several reasons excluded some areas of art forms from the church. Most prominent among these reasons was the irresponsible debasing of the arts. . . .

"What the leaders of the churches didn't recognize, and still often don't, is that the arts are not immoral, they are amoral. Like all of God's gifts, it is their use that determines their value. . . . There is no such thing as an immoral art. There are of course immoral artists.

"These ideas and others were expressed during one of the afternoon sessions of the Festival of Christian Art. The discussion was sparked by an interesting and challenging interpretative dance by four college girls based on the 23rd Psalm and a film of a Thai Classical Dance interpretation of John 3:16."

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SACRED DANCE IN JAPAN, HONG KONG, INDIA, MALAYSIA

- from an article in SIGHT SOUND, Dec. 1964

A presentation in traditional Japanese dance forms of the personal testimony of Mrs. Futaba Hanayagi captured on film is one of the newest developments in the use of sacred dance by the Christian church. The film, entitled, "It is Well With My Soul" has just been produced by AVACO, the Audio Visual Activities Commission of the National Christian Council of Japan.

The performance is an attempt by a talented Japanese artist to share the joy of her faith with others through the unique medium of traditional Japanese dance form. "If words alone could have expressed Mrs. Hanayagi's faith, there would have been no need for this testimony in dance form," wrote Mr. Mathew Ogawa, producer-director of the film. It is this kind of recognition which may bring dance into wider use. The film had its first showing at the Art and Mass Communication Seminar sponsored by the East Asia Christian Conference in Hong Kong in November.

A second significant event in the development of sacred dance is that a number of sessions at the Hong Kong conference emphasized the use of dance as a medium of expression of worship and praise. (To be reported in a later issue of SIGHT SOUND.) This is perhaps the first time that a regional conference sponsored by the Protestant Christian Church in Asia, Africa or Latin America has given major consideration to the dance as a means of Christian worship.

In India some attempts have been made to incorporate dance into Christian drama and the traditional Indian Epic play. Miss Joyce Peel reports that some experiments are being made in adapting Bharatha Natyam (traditional Indian dance form) to the interpretation of parables. . . . In 1960 Miss Peel produced a program of Psalms interpreted by dance, drama and choral speech in a service in the Church of South India. The Lord's Prayer, Psalm 27 and Psalm 23 were used in the service. She has experimented with teaching the Lord's Prayer in the villages to children, Hindus and illiterates through symbolic movement.

In Malaysia a group of young women who are teachers and in business have worked together to create symbolic movement interpretations. This is in a Methodist Church in Kuala Lumpur.

NEWS RELEASE:

Attending the Mid-Winter Workshop and Annual Meeting of the Sacred Dance Guild in New York City this week is

NAME _____

ADDRESS _____

REPRESENTING LOCAL GROUP _____

The Workshop will be held at the Universalist Church of New York City, February 22 and 23. It provides opportunities for discussion and training under qualified leaders in the field of religious dance. Leading the Workshop this year will be MARY ANTHONY, prominent dancer, choreographer and highly respected teacher in New York City. Guild members who will be contributing to the workshop within the areas of their particular skills will be Jeanne Burt Fuller, Leda Canino, Marry Jane Wolbers and Lynn Sherwood.

The Sacred Dance Guild is an inter-faith organization concerned with dance as a form of religious expression. Its membership is composed of dancers, directors of dance choirs, ministers and religious education directors from all parts of the United States.

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PLEASE DO THE GUILD THE SERVICE OF SENDING THIS NEWS RELEASE TO YOUR LOCAL NEWSPAPER BEFORE YOU LEAVE FOR THE FEBRUARY WORKSHOP. FILL IT IN AND MAIL IT.

- Jeanne Fuller

Detach and return this blank with your fee before Feb. 14 to:
Mrs. Kim Jefferson, 15 Scheerer Ave., Newark, N.J. 07112

Please reserve space for me at the S.D.G . Workshop:

NAME: _____ Students admitted at Member's rates

ADDRESS: _____ Enclosed: fee or deposit of $1.00

Please check:	S.D.G. MEMBER	NON MEMBER
One day only: Mon. ( ) or Tues. ( )	$4.00	$6.00
Two days: ( )	7.00	10.00